

GRAEBERT, RYAN JAMES, D.M.A. Urtext and Performance Editions of *Sonata for Violoncello Alone* (1968) by Peter Paul Fuchs. (2015)
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Peter Paul Fuchs's *Sonata for Violoncello Alone* (1968)—previously unpublished—is typeset from the autographed manuscript through a methodical process of analysis and interpretation resulting in an *urtext* edition with critical commentary and a performance edition with editorial commentary. In the *urtext*, efforts are made to maintain aural purity with the autograph while conforming unconventional notation and music glyphs to modern standards of music notation. In cases where pitch classes in the autograph are ambiguous, selections for the *urtext* are made contextually based on theoretical analysis. The performance edition is based on the *urtext* and prioritizes clarity and playability while altering as few of the composer's original markings as possible. Bowings, fingerings, and string indications are added, and clefs are changed, added, and taken away. These editions provide a basis for future scholarship on Peter Paul Fuchs and transition the manuscript to a performable state.

URTEXT AND PERFORMANCE EDITIONS OF *SONATA FOR VIOLONCELLO*
ALONE (1968) BY PETER PAUL FUCHS

by

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APPROVAL PAGE

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CHAPTER I

ABOUT PETER PAUL FUCHS

Peter Paul Fuchs (1916-2007) was a pianist, composer, conductor, author, and professor of music. He held positions as conductor of the Metropolitan opera, Baton Rouge Symphony, Greensboro Symphony, and the Greensboro Opera. As a teacher, he served on the faculties of Louisiana State University and the University of North Carolina at Greensboro. Fuchs composed a variety of instrumental and vocal works. His opera *White Agony* was produced at the *Komische Oper* in Berlin and was fully staged by the Greensboro Opera.

While some of his works such as *White Agony* have been published and performed, a number of his compositions remain unpublished and exist in manuscript form in the Martha Blakeney Hodges Special Collections and University Archives at the University of North Carolina at Greensboro. One of these works, *Sonata for Violoncello Alone*, dated April 14, 1968, was composed during Peter Paul Fuchs's residency as Professor of Music and Opera at Louisiana State University. The *sonata* has four movements and is composed with 12-tone serialism. The purpose of this project is to

transition the autographed manuscript to a performable state thus significantly expanding the limited canon of unaccompanied 12-tone serialist works for cello.¹

¹ Sonia Archer-Capuzzo. "Fuchs, Peter Paul (1916-2007) | Martha Blakeney Hodges Special Collections and University Archives." Accessed September 22, 2015. <http://libapps.uncg.edu/archon/?p=creators/creator&id=625>.

CHAPTER II

FACSIMILE OF THE AUTOGRAPH

The *urtext* edition is based entirely on the original autographed manuscript.² The facsimile is reproduced here:

² Peter Paul Fuchs. *Sonata for violoncello alone*, 1968. Mss139. Peter Paul Fuchs Papers, 1932-1992, Martha Blakeney Hodges Special Collections and University Archives, The University of North Carolina at Greensboro, NC, USA.

SONATA FOR VIOLONCELLO ALONE.

GRAVE, LIBERAMENTE.

I. CANZONETTA.

Anton Bruckner

VIVACE

II. Scherzo.

No. 12

ANDANTE
MODERATO

III. CIACONNA

Handwritten musical score for 'III. CIACONNA'. The score is written on five staves. The first staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a melodic line marked *mp* and *mt*. The second staff is in bass clef, 3/4 time, with a key signature of one sharp. It features a bass line with *p* and *app.* markings. The third staff is in treble clef, 3/4 time, with a key signature of one sharp. It includes a melodic line with *mp* and *pizz.* markings. The fourth staff is in bass clef, 3/4 time, with a key signature of one sharp. It includes a bass line with *p* and *app.* markings. The fifth staff is in treble clef, 3/4 time, with a key signature of one sharp. It includes a melodic line with *pp* and *sf* markings. The score concludes with a double bar line and a *pp* marking.

IV. TARANTELLA

ALLEGRO
ENERGICO

Handwritten musical score for 'IV. TARANTELLA'. The score is written on five staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp. It begins with a melodic line marked *sf*. The second staff is in bass clef, 2/4 time, with a key signature of one sharp. It features a bass line with *sf* and *SORDINO* markings. The third staff is in treble clef, 2/4 time, with a key signature of one sharp. It includes a melodic line with *pp* and *arco* markings. The fourth staff is in bass clef, 2/4 time, with a key signature of one sharp. It includes a bass line with *pp* and *arco* markings. The fifth staff is in treble clef, 2/4 time, with a key signature of one sharp. It includes a melodic line with *pp* and *arco* markings. The score concludes with a double bar line and a *pp* marking.

Handwritten musical score for guitar, featuring complex rhythmic patterns and dynamic markings.

Key markings and annotations include:

- mf** (mezzo-forte)
- ARCO mp** (arco mezzo-piano)
- TEHR I** (likely a section or tempo marking)
- pizz** (pizzicato)
- pp** (pianissimo)
- SENZA CORD.** (without strings)
- fz** (forzando)
- ff** (fortissimo)

The score is written on a system of five staves, with the first three staves containing the main musical notation and the last two staves being empty.

April 14,
1968.



No. 12



CHAPTER III
URTEXT EDITION

Sonata for Violoncello Alone (1968)

Peter Paul Fuchs

(1916-2007)

I. Canzonetta

Grave, Liberamente

Piu Mosso

Lento

Allegro

Grave

Presto

Meno Presto

f

mf

p

pp

ppp

II. Scherzo

Vivace

pizz.

arco

mp

p

pp

2

sul ponticello

pp

ord.

f

6

pizz.

p

arco

f

8 **Ravvivando**

ff

pizz.

p

arco

mf

pizz.

mf

arco

f

11

p

pp

pizz.

p

arco

f

pizz.

fff

III. Ciacconna

Andante Moderato

mp

mf

mp

6

p esp.

mp

pizz.

f

arco

mf

10

p

pizz.

[arco]

f

pp

14

con sord.

p esp.

f

p

pp

ff

Lento

senza sord.

p

pp

IV. Tarantella

Allegro Energico

Presto
con sord.

Tempo I

senza sord.

pizz.

CHAPTER IV

URTEXT EDITION CRITICAL COMMENTARY

Statement of Purpose

The *urtext* edition of *Sonata for Violoncello Alone (1968)* is a typeset score with critical commentary that accurately represents the composer's autograph. Some markings in the autograph are non-standard, ambiguous, contain internal discrepancies, or account for space limitation. In these circumstances, alterations were made to conform the autograph to modern standards of music notation. Issues of legibility are resolved contextually prioritizing ease of comprehension while still maintaining as much integrity with the original manuscript as possible.³ In a few cases, a tone row analysis is used to ascertain ambiguous pitch classes. This method is appropriate as each of the four movements is constructed within 12-tone serialism. A tone row matrix is included for each movement. Certain measures do not add up to the time signature indicated. In these cases, efforts are made to maintain aural consistency with the autograph by adjusting the meter to equal the sum of the perceivable rhythmic content. The autograph also contains unconventional music glyphs. These can be deduced from context and are replaced with traditional symbols throughout.

³ James Grier. 1996. *The critical editing of music: history, method, and practice* (Cambridge: Cambridge University Press), 156.

Signs and Conventions

In the critical commentary, measures are referenced numerically preceded by the abbreviation “m.” A partial measure at the beginning of a movement is represented by the letter “A.” Pitches are referenced numerically in the order they appear within the measure preceded by the abbreviation “n.” Each note head is referenced as a separate numerical value despite any ties. In the case of a chord, each element of the chord is referred from the bottom to the top with letters preceded by the numerical placement in the measure (i.e., n.1a, n.1b, etc...).⁴

General Changes

All *pizzicato* and *arco* markings are moved above the staff⁵ and applied to the first note in the new style following standard conventions of music notation.⁶ Incidents of these changes are as follows:

- In movement II. *Scherzo*, the *pizz.* in m.1 is moved above n.1, *arco* in m.2 is moved above n.5, *pizz.* in m.6 is moved above n.1, and *arco* in m.7 is moved above n.1.
- In movement III. *Ciaconna*, the *pizz.* in m.8 is moved above n.3, *arco* in m.9 is moved above n.3, and the *pizz.* in m.11 is moved above n.4.

⁴ For a similar reference system see Ludwig van Beethoven, and Jonathan Del Mar. 2004. *Sonaten für Violoncello und Klavier = Sonatas for violoncello and piano* (Kassel: Bärenreiter), 12.

⁵ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 33.

⁶ Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 373.

- In movement IV. *Tarantella*, the *arco* in m.9 is moved above n.1, *pizz.* in m.9 is moved above n.9, *arco* in m.10 is moved above n.1, *arco* in m.18 is moved above n.1, and the *pizz.* in m.25 is moved above n.1

Many dynamics in the autograph do not conform to conventions of standard music notation and are moved in the *urtext* directly under the first note heads affected by the changes.⁷ These include:

- In movement I. *Canzonetta*, the *forte* in m.1 is moved under n.1, *mezzo forte* in m.2 is placed under n.6, *forte* in m.4 is moved under n.1, *forte* in m.6 is moved under n.6, *mezzo forte.* in m.9 is moved under n.1, triple *piano* in m.12 is moved under n.1.
- In movement II. *Scherzo*, the *mezzo forte* in m.1 is moved under n.1, *piano* in m.2 is moved under n.5, *forte* in m.7 is moved under n.1.
- In movement III. *Ciacconna*, the *mezzo forte* in m.2 is moved under n.1, *mezzo forte* in m.9 is moved under n.1, *piano* in m.11 is moved under n.1, *forte* in m.12 is moved under n.1, *piano* in m.14 is moved under n.1, *piano* in m.19 is moved under n.1, and the *pianissimo* in m.20 is moved under n.2.
- In movement IV. *Tarantella*, the *pianissimo* in m.6 is moved under n.1, *pianissimo* in m.9 is moved under n.1, *forte* in m.10 is moved under n.1, *forte* in m.13 is moved under n.1, *pianissimo* in m.19 is moved under n.1, *mezzo forte* in m.20 is moved under n.1, *piano* in m.21 is moved under n.1, the

⁷ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 102.

pianissimo in m.23 is moved under n.1, *forte* in m.24 is moved under n.1, *fortissimo* in m.25 is moved under n.1, and the triple *forte* in m.26 is moved under n.1.

All note stems are not consistent and are conformed to conventional standards of music notation.⁸ Articulations are not consistently applied. Space limitation accounts for unusual placements of certain markings such as the accents on the side of n.7 and n.9 in m.20 of IV. *Tarantella*. In such instances, articulations are changed to conform to standard notation.⁹ Certain pitch classes, such as n.1b of m.2 in I. *Canzonetta*, are difficult to decipher. These are resolved contextually through tone row analysis. Rhythmic ambiguities occur where time signatures do not agree with the sum of the rhythmic values within the measure as is the case with m.9 of IV. *Tarantella*. To preserve aural consistency between the autograph and the *urtext*, the meters are adjusted rather than the rhythmic values. Other rhythmic values are sometimes difficult to determine due to issues of legibility and are deduced contextually. For example, the dash above n.6 in m.3 of I. *Canzonetta* is interpreted as a sixteenth note as this would be necessary to complete the 3/4 meter. Finally, the autograph contains unconventional music glyphs such as the eighth rest marking following n.5 in m.2 of I. *Canzonetta*. These markings are interpreted in the commentary the first time they occur and assumed on subsequent iterations.

⁸ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 49

⁹ *Ibid.*, 5.

Movement I. *Canzonetta*

Table 1

Canzonetta 12 Tone Matrix¹⁰

	I ₀	I ₁	I ₂	I ₁₁	I ₁₀	I ₉	I ₃	I ₇	I ₆	I ₈	I ₄	I ₅	
P ₀	0	1	2	11	10	9	3	7	6	8	4	5	R ₀
P ₁₁	11	0	1	10	9	8	2	6	5	7	3	4	R ₁₁
P ₁₀	10	11	0	9	8	7	1	5	4	6	2	3	R ₁₀
P ₁	1	2	3	0	11	10	4	8	7	9	5	6	R ₁
P ₂	2	3	4	1	0	11	5	9	8	10	6	7	R ₂
P ₃	3	4	5	2	1	0	6	10	9	11	7	8	R ₃
P ₉	9	10	11	8	7	6	0	4	3	5	1	2	R ₉
P ₅	5	6	7	4	3	2	8	0	11	1	9	10	R ₅
P ₆	6	7	8	5	4	3	9	1	0	2	10	11	R ₆
P ₄	4	5	6	3	2	1	7	11	10	0	8	9	R ₄
P ₈	8	9	10	7	6	5	11	3	2	4	0	1	R ₈
P ₇	7	8	9	6	5	4	10	2	1	3	11	0	R ₇
	RI ₀	RI ₁	RI ₂	RI ₁₁	RI ₁₀	RI ₉	RI ₃	RI ₇	RI ₆	RI ₈	RI ₄	RI ₅	

m.1 The accidental on n.2 is assumed to be a flat based on the natural indication on n.3. The hairpin *crescendo* is extended through the bar line to account for the sizeable distance before n.1 of m.2.¹¹

m.2 N.1b is assumed to be an E-flat as this pitch class completes the row P₀. All

¹⁰ Paul Nelson. "Twelve Tone Row - Matrix Calculator." Twelve Tone Row - Matrix Calculator. Copyright 2004. (Accessed August 14, 2015).

¹¹ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

subsequent, similar markings are interpreted as flats. The marking immediately following n.5 is interpreted as an eighth rest as this is necessary to complete the 5/4 meter. Subsequent uses of this marking throughout the autograph are assumed to be eighth rests.

m.3 The marking between n.5 and n.6 can be justified as a sixteenth rest due to its frequent use throughout the autograph where it represents the rhythmic value necessary to complete the 4/4 meter (such as in m.4 between n.3 and n.4). Subsequent uses of this marking are assumed to be sixteenth rests. N.6 of m.3 is interpreted as a sixteenth note due to the subtle dash slightly above the beam and its necessity to complete the 3/4 meter. The crescendo marking above n.7 is placed below n.7 and extended until the *forte* dynamic marking in m.4 conforming to conventional standards of music notation.¹²

m.6 The extra markings on n.7 appear to reinforce the double-dot rather than indicating additional articulation. This is inferred by the tie from n.7 of m.6 to n.1 of m.7 which would make a *staccato* indication unlikely. These markings are therefore omitted.

m.7 The *Piu mosso* is considered to start at m.7 rather than m.4 as this is the standard placement of expressive text¹³ and is the practice throughout the autograph. Furthermore, the distinct change in texture to constant sixteenth-notes supports

¹² Read Gardner. 1964. Music notation, a manual of modern practice (Boston: Allyn and Bacon), 253.

¹³ Ibid., 279.

- the new tempo marking. N.12 is interpreted as a C-natural because as such it completes the tone row RI_0 . The presence of a full RI_0 is consistent with the row mirrors Peter Paul Fuchs uses at this point in the composition (P_0 , R_0 , I_0 , RI_0).
- m.8 N.3 is interpreted as a G-sharp as it appears slightly above the F line and is followed by an F-sharp (n.4). The F-sharp accidental would not likely be re-indicated on n.4 if n.3 was also an F-sharp. Furthermore, since n.5 indicates a natural, it can be inferred that this was necessitated by a G-sharp on n.3.
- m.9 Consecutive trills with spanners are placed directly above n.1-4.¹⁴ The *cresc.* marking is converted to a hairpin due to its short duration.¹⁵
- m.10 N.4 is determined to be a B-flat, because the pitches of m.11 repeat the material of m.10 one octave lower with a clear flat symbol. Also, it resembles other flat symbols in the autograph such as m.2 n.3 of movement II. *Scherzo* where the identification is clearer.
- m.12 The marking before n.1 must represent a quarter rest completing the 3/4 time signature. This symbol is treated as a quarter rest throughout.
- m.13 N.15 and n.16 are interpreted as E and F-sharp respectively because these are the necessary pitches to complete row RI_0 (n.15-the end) mirroring I_0 (n.1-12 of m.13).

¹⁴ Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 233-234.

¹⁵ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 106.

m.14 Dots in the autograph on the lower right side of n.1 and n.2 are interpreted as *staccato* articulations and are applied directly to the note heads.¹⁶ These were likely added later by Peter Paul Fuchs and placed to the side because of space limitations caused by the *pianissimo* marking in m.11.

Movement II. Scherzo

Table 2

Scherzo 12 Tone Matrix¹⁷

	I ₅	I ₄	I ₈	I ₆	I ₇	I ₃	I ₉	I ₁₀	I ₁₁	I ₂	I ₁	I ₀	
P ₅	5	4	8	6	7	3	9	10	11	2	1	0	R ₅
P ₆	6	5	9	7	8	4	10	11	0	3	2	1	R ₆
P ₂	2	1	5	3	4	0	6	7	8	11	10	9	R ₂
P ₄	4	3	7	5	6	2	8	9	10	1	0	11	R ₄
P ₃	3	2	6	4	5	1	7	8	9	0	11	10	R ₃
P ₇	7	6	10	8	9	5	11	0	1	4	3	2	R ₇
P ₁	1	0	4	2	3	11	5	6	7	10	9	8	R ₁
P ₀	0	11	3	1	2	10	4	5	6	9	8	7	R ₀
P ₁₁	11	10	2	0	1	9	3	4	5	8	7	6	R ₁₁
P ₈	8	7	11	9	10	6	0	1	2	5	4	3	R ₈
P ₉	9	8	0	10	11	7	1	2	3	6	5	4	R ₉
P ₁₀	10	9	1	11	0	8	2	3	4	7	6	5	R ₁₀
	RI ₅	RI ₄	RI ₈	RI ₆	RI ₇	RI ₃	RI ₉	RI ₁₀	RI ₁₁	RI ₂	RI ₁	RI ₀	

¹⁶ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

¹⁷ Paul Nelson. "Twelve Tone Row - Matrix Calculator." Twelve Tone Row - Matrix Calculator. Copyright 2004. (Accessed August 14, 2015).

- m.3 The hairpin *crescendo* is extended through the bar line to account for the sizeable distance before n.1 of m.4.¹⁸
- m.4 *Pontic.* is changed to *sul ponticello* adhering to the standard notation¹⁹ and is placed above n.1.²⁰
- m.5 *Natur.* in m.5 is changed to *ord.* conforming to the standard abbreviation²¹ and placed above n.7.²²
- m.8 The “*RVVIDO*” tempo marking in the autograph is changed to “*ravvivando*.” The abbreviation “*rvvido*” is not used conventionally, but *ravvivando* is a resembling tempo marking that is used to indicate a faster pace.²³ The clear textural change to successive patterns of two sixteenth notes plus one eighth note naturally results in a forward momentum consistent with the application of *ravvivando*.
- m.11 N.2b is changed to a B-flat it would be necessary to make the F-natural harmonic sound correctly. Alternatively, N.2a could be changed to an F-sharp to

¹⁸ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

¹⁹ Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 395.

²⁰ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 33.

²¹ Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 395.

²² Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 33.

²³ Eric Blom. “*Ravvivando*.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed August 27, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22969>.

accommodate the B-natural, but this interpretation is in conflict with the row RI₇, which is otherwise complete.

m.13 The 5/4 meter in the autograph is considered to be in error as the note values quarter rest, quarter-note, half-note tied to an eighth-note, and dotted quarter are clear and exceed 5/4. The meter is therefore changed to 6/4.

Movement III. *Ciaconna*

Table 3

Ciaconna 12 Tone Matrix²⁴

	I ₅	I ₄	I ₈	I ₆	I ₇	I ₃	I ₉	I ₁₀	I ₁₁	I ₂	I ₁	I ₀	
P ₅	5	4	8	6	7	3	9	10	11	2	1	0	R ₅
P ₆	6	5	9	7	8	4	10	11	0	3	2	1	R ₆
P ₂	2	1	5	3	4	0	6	7	8	11	10	9	R ₂
P ₄	4	3	7	5	6	2	8	9	10	1	0	11	R ₄
P ₃	3	2	6	4	5	1	7	8	9	0	11	10	R ₃
P ₇	7	6	10	8	9	5	11	0	1	4	3	2	R ₇
P ₁	1	0	4	2	3	11	5	6	7	10	9	8	R ₁
P ₀	0	11	3	1	2	10	4	5	6	9	8	7	R ₀
P ₁₁	11	10	2	0	1	9	3	4	5	8	7	6	R ₁₁
P ₈	8	7	11	9	10	6	0	1	2	5	4	3	R ₈
P ₉	9	8	0	10	11	7	1	2	3	6	5	4	R ₉
P ₁₀	10	9	1	11	0	8	2	3	4	7	6	5	R ₁₀
	RI ₅	RI ₄	RI ₈	RI ₆	RI ₇	RI ₃	RI ₉	RI ₁₀	RI ₁₁	RI ₂	RI ₁	RI ₀	

²⁴ Paul Nelson. "Twelve Tone Row - Matrix Calculator." Twelve Tone Row - Matrix Calculator. Copyright 2004. (Accessed August 14, 2015).

- m.2 The *crescendo* marking is moved under n.3 from the bar line.²⁵ The marking above n.3 is interpreted as a *staccato* articulation and is thus appended directly to the note head.²⁶
- m.3 The dot to the upper left of n.1 is considered a *staccato* articulation and is thus appended directly to the note head.²⁷
- m.4 The *crescendo* marking is moved under n.1 from the bar line.²⁸
- m.7 The dot to the upper left of n.1 is interpreted as a *staccato* articulation.
- m.8 The *pizz.* indication is interpreted as belonging to m.8 rather than m.12 because n.1 and n.2 of m.12 are slurred.
- m.11 The marking above n.3 is interpreted as a *staccato* articulation and is moved to the note head.²⁹
- m.12 The slur markings beginning in this measure imply a return to *arco*. Since no further indication of *arco* exists in the autograph for this movement, it is assumed that the *pizz.* marking in m.11 refers only to n.4 and that Peter Paul

²⁵ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 104.

²⁶ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

²⁷ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

²⁸ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

²⁹ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

Fuchs mistakenly omitted the *arco* indication. *Arco* is therefore added in brackets over n.1.

- m.14 *Sordino* in the autograph is changed to *con sord.* complying with standard notation³⁰ and moved from the beginning of the measure to n.1.³¹
- m.18 N.2 is considered a sixteenth-note as this would be the necessary value to complete the 2/4 meter. Furthermore, the beaming from n.1 to n.2 indicates a full quarter note beat.
- m.19 The *Lento* marking is moved above the staff.³² The *gliss.* text is removed to eliminate redundancy. The dash above n.1 is interpreted as a *tenuto* marking and is attached to the note head.³³ *Senza sord.* in m.19 is moved above n.1.³⁴

³⁰ Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 395.

³¹ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 33.

³² Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 279.

³³ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

³⁴ *Ibid.*, 33.

Movement IV. *Tarantella*

Table 4

Tarantella 12 Tone Matrix

	I ₀	I ₁	I ₂	I ₁₁	I ₁₀	I ₉	I ₃	I ₇	I ₆	I ₈	I ₄	I ₅	
P ₀	0	1	2	11	10	9	3	7	6	8	4	5	R ₀
P ₁₁	11	0	1	10	9	8	2	6	5	7	3	4	R ₁₁
P ₁₀	10	11	0	9	8	7	1	5	4	6	2	3	R ₁₀
P ₁	1	2	3	0	11	10	4	8	7	9	5	6	R ₁
P ₂	2	3	4	1	0	11	5	9	8	10	6	7	R ₂
P ₃	3	4	5	2	1	0	6	10	9	11	7	8	R ₃
P ₉	9	10	11	8	7	6	0	4	3	5	1	2	R ₉
P ₅	5	6	7	4	3	2	8	0	11	1	9	10	R ₅
P ₆	6	7	8	5	4	3	9	1	0	2	10	11	R ₆
P ₄	4	5	6	3	2	1	7	11	10	0	8	9	R ₄
P ₈	8	9	10	7	6	5	11	3	2	4	0	1	R ₈
P ₇	7	8	9	6	5	4	10	2	1	3	11	0	R ₇
	RI ₀	RI ₁	RI ₂	RI ₁₁	RI ₁₀	RI ₉	RI ₃	RI ₇	RI ₆	RI ₈	RI ₄	RI ₅	

m.1 Accent marking on n.1 is appended to the note head directly.³⁵

m.3 *Tenuto* indications on n.1 and n.2 are moved under the note heads.³⁶ *Crescendo*

hairpin is extended through the bar line to account for the sizeable distance

before n.1 of m.5.

³⁵ Ibid., 5.

³⁶ Ibid., 5.

- m.5 Accents on n.1, n.2, and n.3 are moved under the note heads.³⁷ The hairpin *crescendo* is extended through the bar line to account for the sizeable distance before n.1 of m.6.³⁸
- m.6 *Sordino* marking is changed to *con sord.* conforming to conventions of standard music notation³⁹ and is moved directly above n.1.⁴⁰ The *pizz.* indication is determined to belong to n.9 of m.9 following conventions of standard notation. Furthermore, Peter Paul Fuchs generally writes the *pizz.* indication above the staff such as in mm.9 and 12 in movement II. *Scherzo*. In cases of a discrepancy, such as the *pizz.* in m.8 and the *arco* in m.9 of movement III. *Ciaconna*, the decision to put the marking below the staff is clearly made in consideration of space limitations. In the case of m.6 in movement IV. *Tarantella*, the space above n.10 is ample for the *pizz.* indication. Also, the *pizz.* in m.7 clearly belongs to n.5 and is written above the staff. Therefore, it is assumed that if Peter Paul Fuchs intended n.10 to be *pizzicato* he would have written the *pizz.* marking above rather than below. The dot above n.10 is moved below the staff and applied directly to the note head.⁴¹

³⁷ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

³⁸ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

³⁹ Read Gardner. 1964. *Music notation, a manual of modern practice* (Boston: Allyn and Bacon), 395.

⁴⁰ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 33.

⁴¹ *Ibid*, 5.

- m.7 The ambiguous marking below n.1 is interpreted as a *fortissimo*. In addition to having a close resemblance to a standard *fortissimo* marking, the register change and accents over n.1 and 3 are characteristic of a *fortissimo* dynamic.
- m.9 The 12/16 meter is problematic in this measure as the sum of the apparent rhythms does not equal 12 sixteenth notes. Peter Paul Fuchs writes the 12/16 meter twice at the end of line two and the beginning of m.9 suggesting that the meter is not in error. Part of the problem lies in the ambiguity of n.9. It appears to be a D, D-sharp eighth note double-stop, but it is most likely intended to be a D-sharp sixteenth note where the apparent D-natural of the double-stop is actually the sixteenth note flag. This interpretation is based on a tone row analysis. A complete R0 begins on n.5 of m.7 and continues through n.3 of m.9. Assuming that n.9 of m.9 is a D-sharp only, I0 is complete from n.4 of m.9 to n.4 of m.10. Final support for this interpretation can be found in the comparison between the identical notational style in m.13. In this case, n.3 must be a single-stop D sixteenth-note in order to complete the 9/16 meter. Therefore, n.9 of m.9 is interpreted as a D-sharp sixteenth-note only. This still leaves the measure one sixteenth-note too long. It is assumed that Peter Paul Fuchs must have intended the final eighth rest to be a sixteenth rest. The spacing of the note heads and rests creates 4 nearly equal spatial units. This implies that since n.9 is determined to be a sixteenth note, Peter Paul Fuchs intended the following eighth-note rest to be a sixteenth-note rest.

- m.10 The dot above and to the left of n.3 is interpreted as a *staccato* marking and is moved below the note head of n.3.⁴² N.5 is interpreted as a G-sharp rather than F-sharp, as the note head is significantly closer to the G-space. N.6 is considered an E rather than an F since the note head is substantially closer to the E space. Furthermore, with n.5 and n.6 as a G-sharp and E respectively, RI₀ is complete starting with n.4 of m.10 and ending on n.3 of m.12.
- m.12 N.1 is considered a B-flat rather than an A-flat due to the placement of the note head closer to the B space and the necessity to complete RI₀. The hairpin *decrescendo* is extended through the bar line to account for the sizeable distance before n.1 of m.13.⁴³
- m.13 N.4 is interpreted as a double stop where n.4b is a G. This interpretation is justified as the G is necessary to complete P₀.
- m.14 The hairpin *decrescendo* is extended through the bar line to account for the sizeable distance before n.1 of m.15.⁴⁴
- m.15 N.7 is interpreted contextually as a G-natural as it completes the row R₀ that starts on n.3 of m.15 and continues through completion on n.4 of m.16
- m.18 N.10 is typeset as a C-natural to match n.5, which is also the final pitch-class in RI₀.

⁴² Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

⁴³ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

⁴⁴ *Ibid.*, 105.

- m.19 N.5 and N.10 are both considered C-naturals. This produces four successive iterations of the D, C-sharp, B-flat, B, and C grouping which also represent the last 5 pitch-classes of RI_0 . The hairpin *decrescendo* is moved away from the bar line following conventions of standard notation.⁴⁵ It is also extended until the *pianissimo* marking based on the assumption that Peter Paul Fuchs intends the performer to continue the *diminuendo* until the dynamic change.
- m.20 The accent marking on n.1 is moved above the note head, the accent marking on n.7 is moved below note head, and the accent marking on n.9 is moved below the note head.⁴⁶
- m.22 The *decrescendo* starting on n.3 is extended through n.5 following the assumption that Peter Paul Fuchs intends the *decrescendo* to lead to the *pianissimo* marking on n.1 of m.23.
- m.23 The *crescendo* indication under n.6 is extended through the bar line to account for the sizeable distance before n.1 of m.24.⁴⁷

⁴⁵ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

⁴⁶ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 5.

⁴⁷ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 105.

- m.24 The *crescendo* hairpin is extended from n.3 until n.6 based on the assumption that Peter Paul Fuchs intends the *crescendo* to go to the *fortissimo* marking in m.25.
- m.25 *Senza sord* marking is moved above the staff above n.1.⁴⁸

⁴⁸ Kurt Stone. 1980. *Music notation in the twentieth century: a practical guidebook* (New York: W.W. Norton), 33.

CHAPTER V
PERFORMANCE EDITION

Sonata for Violoncello Alone (1968)

Peter Paul Fuchs
(1916-2007)

I. Canzonetta

Grave, Liberamente

Piu Mosso

Lento

Piu Mosso

Allegro

Grave

II. Scherzo

Vivace

pizz.

arco

sul ponticello

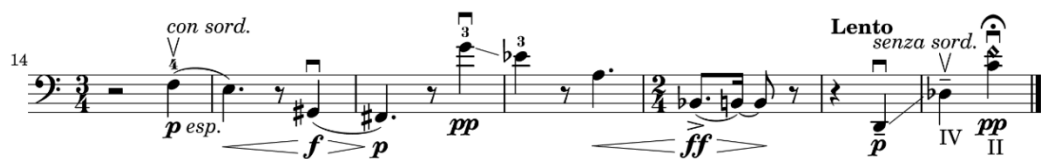
ord.

2



III. Ciaconna

Andante Moderato



IV. Tarantella

Allegro Energico

ff

Presto
con sord.

pp

mf

pp

arco

pizz.

f

p

pp

f

mf

f

mf

arco

pizz.

f

mp

pp

Tempo I

mf

p

pp

senza sord.
pizz.

ff

CHAPTER VI

PERFORMANCE EDITION COMMENTARY

Statement of Purpose

The performance edition is a typeset score with an editorial commentary of Peter Paul Fuchs's *Sonata for Violoncello Alone* (1968) that prioritizes legibility and ease of performance. The performance edition is an interpretive edition⁴⁹ built on the *urtext* with the addition of bowings, fingerings, and string indications. Clefs are also changed, added, and taken away following standards of conventional notation. A few expressive markings such as the length of wedge dynamics are also changed to reflect modern performance practice. All alterations made in the performance edition are designed to facilitate comprehension and stay within the limits of performer discretion, and no marking alters the text in a way that would deviate from the original musical substance of the autograph.⁵⁰

General Changes

The twelve-tone serialism of this work presents challenges to the performer due to the frequency of shifts and string crossings. Fingerings are added in the performance

⁴⁹ James Grier. 1996. *The critical editing of music: history, method, and practice* (Cambridge: Cambridge University Press), 151.

⁵⁰ James Grier. 1996. *The critical editing of music: history, method, and practice* (Cambridge: Cambridge University Press), 153.

edition to suggest logical groupings by beats, when possible, and to eliminate unnecessary shifts. Sometimes, fingerings are selected to split the distance of large shifts. Other fingerings are designated for increased security of intonation. Finally, some fingerings are included purely to improve the legibility of the score and are categorized as courtesy markings. String indications are added in cases where fingerings can be misinterpreted. Roman numerals are placed immediately under the first notes affected. Bowings are also added to the performance edition and are chosen primarily to support the musical characteristics of the work as indicated by dynamics and articulations. In general, efforts are made to put strong beats, *fortes*, and accents on the downbow. Long tapers and *decrescendos* are also frequently placed on downbows. *Crescendos* and pickups are usually designated as upbows. Similar material is bowed the same whenever possible. Some bowings are included purely to improve the legibility of the score and are categorized as courtesy bowings. Clefs are changed to improve legibility of the score.

Notes for Performance

Peter Paul Fuchs creates formal symmetry across the four movements of *Sonata for Violoncello Alone* (1968) through his use of specific tone rows and a prevailing three-note motive. Movements I. *Canzonetta* and IV. *Tarantella* share the same 12-tone row matrix and begin with a declamatory statement of P_0 . Movements II. *Scherzo* and III. *Ciaconna* are built on the retrograde of the P_0 of movements I and IV. In this way, Peter Paul Fuchs creates an overarching A-B-A form, with movement I. *Canzonetta* establishing the primary tone row and predominant motive, movements II. *Scherzo* and

III. *Ciaconna* functioning developmentally, and movement IV. *Tarantella* returning to the original primary row. As this use of distinct and derivative tone-row matrices creates an A-B-A formal structure for the entire work, it is recommended that the performer highlight the interrelationship of each movement by treating them as *quasi attacca*.

Peter Paul Fuchs constructs the primary row with distinctive three note ascending or descending half-step melodic figures that serve as a motivic framework for the piece. The motive is first established with the opening three pitches of movement I. *Canzonetta* and is confirmed in the last three notes of the same movement. It is used throughout the work to demarcate important structural moments such as mm. 3 and 9-10 in movement II. *Scherzo*, mm. 4-5, 8, and 19-20 of movement III. *Ciaconna*, and mm. 5 and 23-26 of movement IV. *Tarantella*. The intentionality of the motive is particularly evident in the three four-note chords that conclude movement IV. *Tarantella*. While the four parallel instances of the motive created by these chords account for all twelve tones, they do not form any previously established tone-row. This gives unmistakable priority to the motive as a compositional device. Furthermore, the foundations of these chords are identical to the opening three pitches of movement I. *Canzonetta*. The performer should bring out these three-note motives particularly as they begin and end phrases.

The title of each movement provides important implications for performance. A *canzonetta* is a short secular vocal work that emerged in the late 16th century. In the 20th

century, this title is also applied to short instrumental works with vocal characteristics.⁵¹ Movement I. *Canzonetta* exhibits these vocal qualities with its long phrases and *Grave*, *Liberamente* tempo marking. Especially in consideration of the works overall A-B-A formal organization, it is appropriate to treat movement I. *Canzonetta* as a lyrical introduction to the work.

Movement II. *Scherzo* has many lively and humorous qualities created by rapid shifts of dynamics, octave displacements, and rhythmic variation. Peter Paul Fuchs also uses *sul ponticello*, *tremolo*, false harmonics, *pizzicato*, and trills to decorate the pitches and create variety. These contrasts should be exaggerated to bring out the characteristically *scherzo* elements of the movement.

A *ciaccona* is a composition that uses a pre-determined unit or progression that repeats with successive variations.⁵² In movement III. *Ciaccona*, Peter Paul Fuchs reimagines the form for post-tonal music by using the successive repetition of a single tone row. Each statement of the row functions independently as a phrasal unit and is clearly separated from each other with rests. While the pitches are repeated identically throughout, the octave displacement, dynamics, *pizzicato*, and rhythmic variation create considerable contrast between rows. The performer should emphasize these successive variations as much as possible.

⁵¹ Ruth I. DeFord. "Canzonetta." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04808>

⁵² Alexander Silbiger. "Chaconne." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05354>

Tarantellas are characterized by an energetic, driving rhythm.⁵³ Movement IV. *Tarantella* opens in a declamatory style that bears resemblance to the opening of movement I. *Canzonetta*. In m. 6, however, it shifts to a clear *tarantella* character as confirmed by the *Presto* tempo marking. The performer should play as fast and clean as possible paying special attention to articulations and beginnings of slurs so that the frenzied, driving character of the movement is convincing.

Movement I. *Canzonetta*

- m.2 The 0-3-2 fingering on n.1 is chosen instead of 0-1-2 for the increased balance in the left hand and to avoid one repetition of the use of the first finger. N.3 could be fingered with either a first or second finger, but first finger is chosen in this case to avoid the extension in consideration of the cumulative strain caused by the chord on n.1 and the successive shifts from n.1 to n.3 and n.4 to n.5. The two downbow markings on n.5 and n.6 indicate a retake that enables the second phrase to start downbow.
- m.3 The first and fourth fingers on n.2 and n.4 are courtesy markings to keep the performer in first position. The first finger on n.5 indicates the shift to fourth position. This allows the first two beats to be grouped in the same hand shape. The double upbows on n.9 and n.10 facilitate the *crescendo* and allow a downbow on beat 1 of m.4.

⁵³ Erich Schwandt. "Tarantella." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27507>

- m.4 The downbow on n.1 is a courtesy marking to reinforce the purpose of the double upbow marking in m.3. The two upbows on n.2 and n.4 allows beat 4 to start on a downbow.
- m.5 The downbow on n.2 indicates a retake giving the performer greater control over the *piano* dynamic and string crossing. The string crossing is indicated with roman numerals below n.2 and n.3 to clarify that the fingering 3-2 should be played from the D string to the A string and not on the A string alone. This fingering choice prioritizes cleanliness as is fitting for the dynamic and character.
- m.6 Second finger in fourth position is chosen for n.1 which prioritizes intonation in consideration of the two successive shifts. The first finger on n.2 reduces the distance of the shift from n.1 to n.2 and also keeps n.2-6 in the same hand shape. N.7 is fingered with the first finger in fourth position to support the *forte* dynamic with a secure vibrato and position. It also prepares n.2 in m.7. Courtesy bowings are provided on n.1, n.2, and n.4. These bowings result in a downbow on n.7 supporting the *forte* dynamic.
- m.7 The third finger on n.6 indicates a shift to fourth position preparing n.9-12 to stay within one hand shape a half-step higher as indicated by the fourth finger on n.9. The crescendo between n.7 and n.8 is extended through n.12 and based on the assumption that Peter Paul Fuchs intended a hairpin starting on n.7 and ending on n.12 of m.8.

- m.8 The second finger on n.1 indicates a shift to first position. The second and third fingers on n.4 and n.5 are chosen to eliminate the rapid change from extended to closed positions. The second finger on n.6 marks a shift to fourth position. This fingering allows n.9-12 to stay on the D string facilitating the *decrescendo*. The third finger on n.11 frees the first finger for a quick transition to the trill starting on n.1 of m.9. A Roman numeral is used to clarify that the first finger on n.9 is intended for the D string rather than the A string. The *decrescendo* starting on n.9 is extended through n. 12 based on the assumption that Peter Paul Fuchs intended a hairpin starting on n.7 of m.7 through n.12 of m.8.
- m.9 The third finger on n.6 is a courtesy marking. The second finger on n.7 is chosen to split the distance between the successive shifts from n.6 to n.7 and n.7 to n.1 of m.10. The double upbows allow n.1 of m.10 to be on a downbow.
- m.10 The upbow on n.2 allows beat 4 to start on a downbow.
- m.11 The downbow marking on n.1 is a courtesy marking.
- m.12 The downbow on n.1 facilitates control and equality of the double stop. The upbow on n.2 prepares the downbow on n.1 of m.13.
- m.13 The downbow on n.1 prepares beats 2, 4, and 5 to start on downbows.
- m.14 Tenor clef was likely used at the beginning of this measure in the manuscript to accommodate space restrictions. It is unnecessary and is removed to improve legibility of the score. The first finger on n.1 is a courtesy marking. The harmonic third finger on n.2 is suggested so that the performer can better connect

n.2 and n.3. The first finger on n.3 is used to reduce the distance of the shift between n.2 and n.3 and also provide a stronger position for the trill.

- m.15 The downbow on n.1 allows the movement to end on a downbow supporting the triple *piano* and fermata. The bowings on n.2 and n.3 are courtesy markings.

Movement II. Scherzo

- m.3 Fourth finger is used on n.6 to indicate fourth position. Fourth position eases the transition to n.1 of m.4 by shortening the distance of the shift.
- m.4 The fingering 1-3-2 on n.1-3 and the first finger on n.4 keep each grouping of three notes in one hand shape thus eliminating unnecessary shifts
- m.5 The third finger on n.1 and the first finger on n.4 group each set of three notes in single hand shapes. The fourth finger on n.7 is chosen for intonation accounting for the sizeable shift and prepares the *glissando* between n.7 and n.8. The downbow on n. 7 supports the *decrescendo*.
- m.8 The downbow marking on n.1 is a courtesy marking and supports the *fortissimo*.
- m.10 First finger is chosen on n.2 and n.8 to keep groupings of three within one hand shape. The downbow markings on n.2 and n.8 are courtesy indications to remind the performer of the change to *arco*.
- m.11 The bass clef between n.1 and n.2 in the manuscript is moved because the fermata on the last rest of m.10 creates a natural break appropriate for the clef

change reducing the number of mid-phrase clef changes and thus improving legibility.⁵⁴

- m.13 The upbow on n.1 and the downbow on n.2 allow n.3 to carry the crescendo to the triple *forte* downbeat of m.14. The third finger and thumb are courtesy markings on n.3.

Movement III. Ciaconna

- m.A First position, as indicated by the second finger on n.1 is chosen to allow for an increased resonance with the long string length. The downbow on n.1 is a courtesy marking.
- m.2 The fourth finger on n.2 keeps the *crescendo* gesture from n.2 of m.2 to n.1 of m.3 on the C string sustaining consistent timbre. The upbow on n.2 is a courtesy marking.
- m.3 A third finger is used on n.1 (see m.2). The double downbow on n.1 and n.2 indicates a retake necessary to support an upbow crescendo on n.1 of m.4.
- m.4 Using first finger on n.1 allows all of m.4 and m.5 to stay in one position. The upbow on n.1 supports the *crescendo* from n.1-2. The downbow on n.3 is a courtesy marking.
- m.6 The retake indicated by the double downbow markings allows the bow gestures to naturally taper supporting the *piano espressivo* marking. The fourth finger on n.3 keeps n.3-5 in one hand shape and minimizes the shift to n.6

⁵⁴ Elaine Gould. 2011. *Behind bars: the definitive guide to music notation* (London: Faber Music), 8.

- m.7 The upbow on n.1 and downbow on n.2 facilitate the transition to *pizzicato* on n.3 of m.8 by starting n.3 of m.7 on an upbow.
- m.9 The fourth finger indication on n.3 is a courtesy marking.
- m.10 The first finger on n.2 allows n.2-3 to be in one hand shape eliminating unnecessary shifts.
- m.11 Tenor clef is used instead of treble clef for increased legibility. Second finger on n.1 is a courtesy marking. The downbow eases the transition to *pizzicato* on n. 4 by allowing n.3 to be upbow.
- m.12 The first finger marking on n.1 allows all of m.12 to stay in one hand position.
- m.13 Tenor clef is used instead of treble clef for increased legibility. The first finger on n.1 and second finger on n.4 keep each group of three (n.1-3 and n.4-6) in one hand position. The downbow on n.1 and upbow on n.4 are courtesy bowings.
- m.14 The fourth finger on n.1 keeps n.1 of m.14 through n.1 of m.16 in one position. The upbow on n.1 supports the *crescendo* and allows the *forte* to be on a downbow.
- m.15 The downbow on n.2 supports the strong taper indicated by the *forte diminuendo*.
- m.16 The third finger marking on n.2 allows the *glissando* to complete without changing fingers. The downbow on n.2 supports the descending *glissando*.
- m.17 The third finger on n.1 keeps all of m.17-18 in the same hand shape.

- m.19 The downbow on n.2 prepares the final note of the movement to be on a downbow.
- m.20 The tenor clef from the manuscript is removed from this measure as it is unnecessary. The upbow on n.1 and downbow on n.2 are courtesy markings. The Roman numeral four on n.1 suggests that the performer play the entire *glissando* on the C string which positions the thumb accurately for the false harmonic on n.2. The Roman numeral two on n.2 indicates playing the false harmonic on the D string rather than the A string. This choice supports the *pianissimo* dynamic.

Movement IV. *Tarantella*

- m.3 The downbow on n.3 confirms a retake on n.2 of m.4.
- m.4 The downbow on n.2 indicates a retake which prepares n.6 to be played downbow as appropriate for the accent. The upbow on n.5 is a courtesy marking. N.7-8 are marked double upbow to allow the accented downbeat n.1 of m.5 to be played downbow and also recovers some of the bow lost on n.6 of m.4.
- m.5 The double stop fingering on n.1 and n.2 are courtesy markings.
- m.6 N.7 has a first finger marking to keep n.7-9 in the same hand shape.
- m.7 N.5 has a third finger indication to keep n.5-3 of m.8 in the same hand shape. The upbow on n.5 prepares the downbeat of m.8 to be on a downbow.
- m.9 The 4-2 fingering of n.1 keeps n.1-2 in the same position.

- m.10 The fingering 1 and 4-3 on n.2 and n.3 eliminates a shift by staying in the same hand shape. The upbow marking on n.4 is a courtesy marking.
- m.11 The second finger on n.1 and third finger on n.4 organize each beat grouping by position.
- m.13 The downbow on n.1 indicates how to come out of the tremolo and supports the *forte* dynamic.
- m.15 The fourth finger on n.5 and first finger on n.8 groups the third and fourth beat by hand position.
- m.16 The open string marking on n.2 allows time for the quick shift to n.3. The two downbows on n.3 and n.5 facilitate uniformity of gesture.
- m.18 Tenor clef is removed from the manuscript as it is unnecessary.
- m.19 The third finger on n.1 keeps the entire first quintuplet in one hand shape. The second finger on n.8 minimizes shifting by splitting the quintuplet into two nearly equal parts.
- m.20 Treble clef is changed to tenor clef. The third finger on n.1 and the first finger on n.4 group the first two beats by hand shape. The third finger harmonic on n.7 allows time for the shift to n.8. The second finger on n.8 consolidates n.8-10 in one hand shape.
- m.21 The fourth fingers on n.1 and n.4 allows hand shape groupings by beat.
- m.22 N.4-5 have a downbow and upbow indication to allow n.1 of m.23 to be on a downbow.

- m.23 The downbows on n.1 and n.4 indicate a retake necessary to start each of the dotted eighth beats on downbows. The third finger on n.7 groups n.7-9 in the same hand shape.
- m.24 The third fingers on n.1 and n.4 group the dotted eighth beats by hand shape. The Roman numeral under n.1 indicates the D string should be used reducing the shift distance between n.3 and n.4.

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